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home and for weeks the two work together over the catalogue. This is the time of mental and spiritual awakening and uplifting in the man.

Book III, "The House of Bondage" marks a return to the living conditions of a fifth-rate boarding house. The poet leaves his father's place of business which he bitterly terms "A gin palace of art," and begins his career as author. The struggle with environment of which the whole book is a study becomes more intense here than elsewhere and the interpretation of honor, likewise dominant, is more strained.

Book IV, "The Man Himself," sure of himself, enters upon his greatest struggle and yet in one sense his least—for his will is no longer uncertain. He sees what he wishes to do and he does it. The final pages unite him and Lucia whose personality has after all sounded the key-notes of the novel. It is not amiss that she should be a great musician. As a whole the book though long is well proportioned and interesting throughout. The character portrayal is good and in it the author shows keen insight and much skill and delicacy of interpretation.

ON ETNA. By Norma Lorimer. New York: Henry Holt & Co. \$1.50.

Despite certain crudities of style, irregularities of plot, and a distinct lack in characterization, "On Etna" is a book of marked interest. The scene of the novel is Sicily upon the slopes of Etna, and the author is fully appreciative of the scenery and spirit of that wonderful island. The situation is well conceived dramatically; a thoroughly self-sufficient, law-abiding Englishman has inherited large estates in the environs of Mt. Etna; and he on one side refusing toll to the Mafia and the picturesque Capo Brigante, the Well Beloved, on the other, with the Englishman's beautiful daughter for romance, furnish at once elements for dramatic effects. The tale is intense, necessarily so, and it is strong but just because those qualities are there, a very sure, firm touch is needed and that the author has not yet gotten.

IN THE DWELLINGS OF THE WILDERNESS. By C. Bryson Taylor. New York: Henry Holt & Co. \$1.25.

Excavations in the interest of American scientists among the tombs of long dead kings in that uncanny desert country of

eastern Africa form the basis of this little volume. The style is smooth and flowing and the book has two delicately coloured illustrations. It is avowedly a tale of mystery and terror; and the descriptions of scenery, the freshly opened tombs, and experiences with the native workmen, reproduce sufficiently the weird atmosphere in which the mummy of the Princess, who was buried alive for her sins, becomes animated and lures to a horrible death in the desert, the men who have desecrated her tomb.

THE ROMANCE OF PISCATOR. By Harry Wysham Lanier. New York: Henry Holt & Co. \$1.25.

Piscator has a breezy, rather inconsequent romance in pursuit of a Peri, who might easily have stood at the gate of Paradise, and not caused more travelling than poor Piscator had to do pursuing her and her rather apoplectic sportsman of a father, from one to another of all the fishing-places of the East and Northeast. The first section of the book has a good sketch of the bay and the old negro fisherman; and the redeeming qualities throughout are a sincere love for and an appreciation of "God's out-of-doors."

A NEW PAOLO AND FRANCESCA. A novel. By Annie E. Holdsworth. New York & London: John Lane, The Bodley Head. \$1.25.

In this novel the touch is so fanciful at some times, so whimsical at others, and again so delicately poetic that to draw forcibly out of it the mechanical plot around which the weaver has woven her fancies, would be both difficult and inadvisable. It is not a work that will bear logical questioning or structural examination, an adaptation of the Italian tragedy to present conditions being necessarily more imaginative than practicable. But it is very pleasant reading and one's feelings do not become too deeply involved despite the passion and tragedy of which the book is full. The scene changes from Italy to a stern island on the Scottish coast, and the sea dancing in sunshine or raging in storm is the accompaniment of the whole action. The characterization, while not notably strong, is clear and entertaining. One is curiously reminded of Miss Elizabeth Robins's "The Open Question" in the ending almost identical in both: the lovers meeting death in a storm at sea, having purposely put out in the face of the weather.